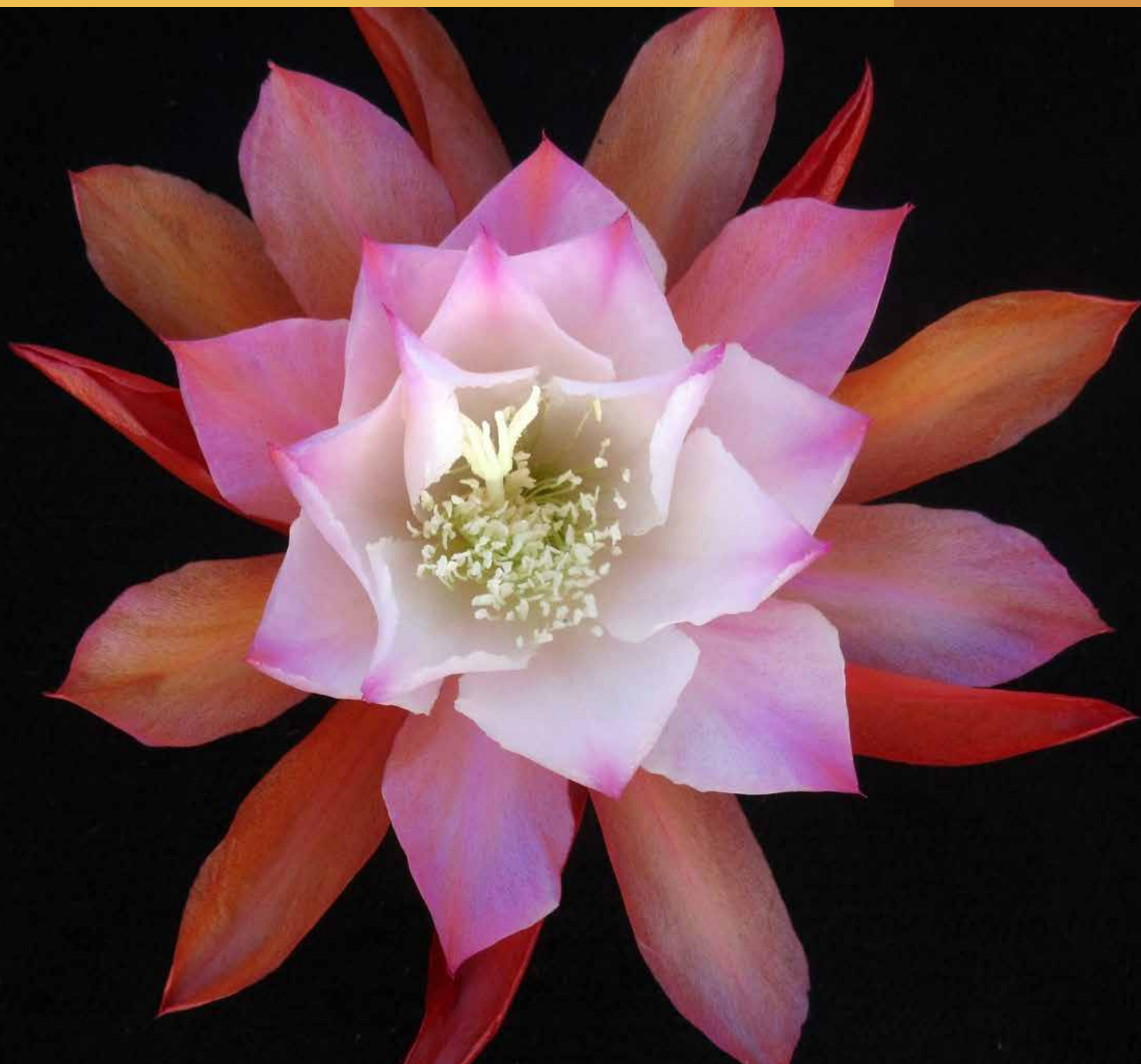


The Bulletin

EPIPHYLLUM SOCIETY OF AMERICA



SUMMER 2017 • VOL 72 • NO. 4



PHOTOGRAPH: Paul Richter

‘CAMILA OBAYASHI’

‘Surprise Party’ x ‘Mojave Gold’

ESA 2017 Show Winner “President’s Choice Award”

Hybridizer Derek Obayashi Reg. #13432

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FOR INQUIRIES: Send an email to genevacoats@aol.com.

ROSTER CHANGES or other membership issues: send them to the Membership Secretary.

MEETINGS: Begin at 7:30 p.m., on the first Tuesday of each month (except January, December and US national holidays). Admission and parking are free. Food and refreshments are served. Members and guests attending their first meeting receive a free potted epi. Regular meetings are held in Lecture Hall B, Arboretum of Los Angeles County, 301 North Baldwin Avenue, Arcadia, CA, USA. Take the Foothill Freeway (I-210) to the Baldwin Ave. exit, south. Follow the signs to the Arboretum. The December meeting is the Holiday Banquet. Paid dinner reservations are required.

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From Top:
'Chiyo Matsumiya' hybridizer Derek Obayashi,
Unnamed seedling hybridizer Jim Nones,
'Iguazu Falls' hybridizer Richard Klug.

Culture Calendar for Summer

By Raymond Eden

Reprinted from *The Bulletin*: Vol. 55, No. 4 (May 2000).
Editorial comments are in italics (KCB).

The end of blooming season is the beginning of the best time to feed, prune and repot. All three do wonders for your plants. Epies take a short breather after blooming, then start to put out new growth. To help them along, you want to give them a growth-producing fertilizer now. Epies do not like fast-acting nitrogen fertilizer, especially in large doses. You can use almost any fertilizer with a low ratio of slow-release nitrogen, such as 7-7-7. If you already have something like a (*liquid*) fertilizer rated 21-21-21, that is simply three times stronger, so use two-thirds less.

When it comes to epies, the term "replacing potting soil" is more appropriate than is "repotting," since it is a good idea to put a plant back into the same size pot once it has reached the ideal size for your collection. Epies are a bit like goldfish. If you put them in a larger container, they will grow proportionately. There is an optimal size container for optimal-sized plants for your collection. You want a plant to have plenty of stems, but not take up too much room. The 8" pots sold at the ESA meetings are a good all-around size. As long as the plant blooms and is healthy (and still growing and / or blooming), don't be too eager to repot. Epies bloom best when their roots are crowded, which is not the same thing as being root-bound.

Start by preparing a work space. A trick that makes clean-up easier and also helps prevent the spread of pests or diseases is to place a thick stack of newspapers where you will do the work (Richard Klug gave us this tip during culture demonstrations during a meeting). After finishing one plant, wrap the debris in the top sheets, removing them down to the next clean, dry sheet, which gives you a clean work surface for the next plant. *However, if your cleaned pots tend to be wet, you will be better off using just a sheet or two of newspaper under each pot, so that your whole stack of newspaper doesn't get wet.*

Be gentle when removing a plant from the pot. Carefully run a long knife blade between the pot and the root ball to loosen the roots. You want to minimize root damage. If the roots are in good condition and there are no pests such as root mealy bugs, ants or slugs, the old soil can be removed and the plant repotted immediately.

If a plant is root-bound, remove up to a fourth of its roots. Study them carefully to determine where to cut to remove the desired amount with as few cuts as possible. The more roots removed, the longer it will take the plant to recover and reach blooming condition again. The more wounds, the greater the risk of rot. The

tiny, hair-like feeder roots are quickly damaged by exposure to the atmosphere. Damage can be minimized by being prepared. For instance, don't wait until the plant is out of its pot to start mixing the replacement soil.

Vitamin B helps prevent shock. Use a sprayer with vitamin B solution to keep the roots damp. You can dip a plant's roots in a tub full of vitamin B solution, but the roots won't always fit, and you risk spreading pests or disease from plant to plant by sharing the same solution between them. Making a fresh batch of vitamin B for each plant is too labor-intensive.

If you suspect root pests, have insecticide handy. Always follow label instructions. Dabbing fresh wounds with powdered sulphur will help prevent harmful bacteria from entering the plant at the vulnerable cuts after it is repotted. A dab of powdered rooting hormone with antibacterial agents is also beneficial, but not all root powders have antibacterial ingredients.

Potting mix should be damp but not wet. Do not water a newly-repotted plant. Wait 10 days to two weeks then begin watering gradually. Watering a rooted plant with vitamin B stimulates its appetite. Many epi growers are convinced that regular misting is beneficial during this time, but care must be taken to avoid soaking the mix.

Good pruning can do wonders for both the appearance and health of your plants. Just as you don't have to be Ansel Adams to use a camera, anyone can learn good epi pruning techniques. Study a plant from several angles before you start cutting. You want to remove diseased, dying and exhausted stems while leaving a well-balanced, symmetrical plant.

A discolored stem indicates the plant is about to shed it, so it should be removed. Cut it off at its base unless it has healthy side branches, in which case, cut it back just above the good branches. An old stem with spent areoles is a good candidate for pruning. To encourage new stems from the base of the plant, remove tip growth as soon as it starts. Epies tend to produce flowers close to the tips of their stems, so if a new stem is allowed to grow from the tip of an old one, in all likelihood the old stem will not bloom, but the new one will. This isn't a problem if the stems are short. However, some cultivars, such as 'Bob Grimshaw', put all their energy in a few long, trailing stems while the rest of the plant is puny. Controlling tip growth is the only solution in this case.

Before pruning a lopsided plant to make it symmetrical, look to see if it isn't really made up of several cuttings, and if rearranging these in a new pot won't give you a well balanced plant without sacrificing all that wonderful growth. When removing a stem, avoid leaving stubs. Even if new growth sprouts from the stub; chances are it will grow at some obtuse angle. Occasionally, symmetry must be delayed a year or two to satisfy the plant's needs. I like to think of these plants as works-in-progress.

During the summer, protect your plants from direct sun, and increase humidity during hot dry days by wetting the ground beneath them or installing a misting system. Small pots dry out faster than large ones, so check them often.

Highlights of Recent Meetings

HIGHLIGHTS OF THE APRIL 4th MEETING: Jim Nones was the "Master of Ceremonies" for this different and interesting meeting. He started by saying:

"It's hard to believe that 52 year-old German hybridizer Rudolf Hessing has been breeding epiphyllum flowers for over 30 years. At this Epiphyllum Society of America meeting, we will be presenting the world premiere of a slideshow featuring his latest hybrids as well as some of his 'old standards'."

Initially Rudolf was interested in large-flowered plants (like many of us!). He soon realized however, that he did not have the space for many of these plants, and subsequently he turned his attention to growing smaller, more compact plants. His hybridization program focuses on multicolored, frequently-flowering compact plants.

Not content with only enjoying his epies in the spring, Rudolf has accomplished something that no other breeder had done before him, and that is to hybridize plants that bloom at different times throughout the year, to the point that he now has something blooming every month!

Rudolf was a speaker at EpiCon in both 2012 and 2014. In 2014, he also was awarded the ESA's Founders' Award. The slideshow at this meeting included photos of over 120 outstanding epies. What follows from the presentation, was a simulated interview between Jim and Rudolf, with Ken Hanke playing the part of Rudolf. Jim's questions are in italics and Rudolf's answers are in normal type.

Q: Hey Rudolf: Please share with me about your family growing up. Where were you born? Parents' (Lisbeth & Niktor) professions? brothers/sisters? interests as a kid? collected anything? ambition growing up?

A: I was born in Stadtlohn, a small town about 9 miles away from Vreden. Vreden is in the northwest of Germany, near the border with the Netherlands. My father was an industrial mechanic. He worked in a factory that built machines for farmers. My mother was a housewife and she worked in a little bar in our house. My father was a nature lover in everything; my mother was in a church choir for over 50 years. As child I was in a choir too. I have two brothers and one sister. My sister passed away in 1984. Our house was outside the town. I played with the farmers' sons and daughters in the fields, in the woods, and on the meadows. As child and still today, I love to go outside into nature, and I love to sing.

Q: As a kid growing up, were you influenced by your family/books/friends regarding gardening?

A: I don't like to work in the garden. I read the books of Karl May (German writer about Westerns and the Orient), and the books of Jules Verne.

Q: How did you get interested in collecting cactus?

A: My sister had some cactus plants. She gave me some, and so I came to the plants. I know my first epies came from my neighbors.

Q: Most hybridizers that I'm aware of didn't start hybridizing until they were in their 50s and 60s. You started in your early 20s when most young men are doing things like going to school, concerts, dancing, going out with friends, etc.. Why did you start hybridizing? What was it about hybridizing that interested you to start at such a young age?

A: At the age of 17, I joined the German Cactus Club. There I read the articles of Eckhard Meier and Kurt Petersen. They showed



Rudolf Hessing nesting among his epies

their own crosses. So I thought, I can do that too. I still went out dancing. I went to every concert of Prince in Germany; we drove across Germany to see him. I also go out to drink with friends. I was a singer in a pop band, and I also sing in a choir. That was one part of my life, the other part was my cactus collection.

Q: Why did you choose epiphyllums over some other flowers such as orchids, irises, roses, etc.?

A: I only had cactus and epies, nothing else.

Q: Did you know other people that were hybridizing / collecting before / after hybridizing to support one another?

A: I read about other German hybridizers, Petersen and Meier, but in my early years I was too shy to contact them.

Q: What was your main goal when you started? Did you accomplish it in these 30 years?

A: In the beginning I had no goals; I just wanted to see what I produced.

Q: Is there a goal you have set for yourself in the next 10-30 years?

A: I have goals: a yellow epi with magenta pollen, a hybrid who looks like *D. anguliger* with colored flowers, more small-flowered epis in yellow with a longer flowering time.

Oh, I have something more to say: In my crosses, better results come in the second generation. Cross the results of a cross again, back with the mother or father or with sisters. Also as a hybridizer you must have open eyes. Now I have some hybrids with red edges; I hope to make a new line when I cross these hybrids together.

Q: I just saw a post on your website that you named a flower after your son. Is Leon interested in growing / hybridizing epies? If not, do you encourage him?

A: Leon is interested in football(soccer), not in epies.

Q: How did you meet Hans? How long have you been married?

A: I met Hans in 2001 in a gay group in a neighboring town, and we started dating soon thereafter. We have been married since June 14, 2013.

Q: Does Hans participate in your love of epies?

A: Hans is not really interested in epies. Sometimes he comes into the greenhouse and takes a look, not more. He tolerates my hobby.

Q: Why did you chose 'Peaches 'N' Cream' as your main epi to propagate over something else such as 'German Empress', 'George's Favorite', 'Ackermanii', etc.?

A: I've had 'Peaches 'N' Cream' since 1992. It's my first smaller epi that flowers more than one time a year. I love the various flowers, sometimes white, or more yellow, sometimes pink. That's what I love.

Q: Do you grow all the seedlings you start or do you just choose the 10-25 best looking, fastest growing, etc. or do you have another method of eliminating seedlings since you can have over 100 seedlings per cross?

A: Most of the time I grow 20-40 seedlings. When you cross the really small epies you don't have so many seeds, sometimes only 10 or 15. In my last crosses of *D. anguliger*, I grew all seedlings up, sometimes 50 or more.

Q: How many crosses do you normally hybridize every year?

A: Normally about 20, but the last two years I made more than 40 different crosses. I had the luck to cross my *D. anguliger* hybrids back with *D. anguliger*. If I have an early flowering time in autumn, then I can cross them. If they are flowering in winter, I can't cross them. It is too cold. It doesn't work.

Q: What is the percentage of your plants that you have to throw out after seeing the results?

A: I think over 95%.

Q: What is your favorite(s) hybrid you created and why?

A: One of my favorite hybrids is 'Lisa Day' and a sister seedling RUD 152-12. They have small flowers, flower two or more times a year and they have a lot of yellow in their flowers. Also, I love my Kodi hybrids. They have nice foliage.

Q: How many epies have you registered?

At this time, I have 83. Oh my God....

Q: Is there anything else you wanted to say or let your epi family know about you?

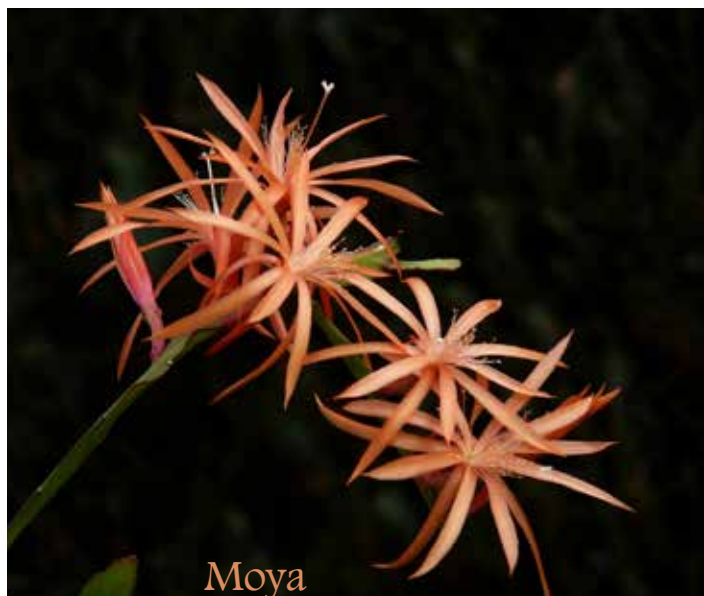
A: In Germany you must have a greenhouse for epies. When I am in my greenhouse in the wintertime, I feel like I'm in a jungle, my own private jungle. I let my hands do the work there is to do. I'm happy to see nice results.

Q: What would you advise to the person who is interested in hybridizing?

A: Try it!



Henny & Henny



HIGHLIGHTS OF THE MAY 2nd MEETING: For this meeting, the program was given by member Richard Klug and included pictures of many of his epi originations. Richard is a Real Estate agent by profession and an epi hybridizer for fun. As a matter of fact, Richard is the hybridizer for the hybrid epi 'Iguazu Falls', which was judged "Best in Show" at this year's ESA Flower Show. The slideshow presentation included a number of his originations.



Richard Klug



'Lavender Ruffles'



'Catelin'



'Clarity'



'Hello Kitty'



'Orange Ruffles'



'Orangina'



'Royal Sunset'



'Red Rose'



'Ruffled Rose'



'Royal Ruffles'



'Yellow Passion'

HIGHLIGHTS OF THE JUNE 6th MEETING: This evening's program, which was presented by ESA President Robert Kuettle, consisted of two parts. First was the Award Ceremony for the ESA's 58th Annual Flower Show. Trophies were given to the winning members who were present at the meeting. This included to Pat Ballard: 1st place for Floral Arrangements, Jim Nones: for Best Seedling and Paul Richter: Sweepstakes, as well as 1st Place for Cut Flowers, Photographs and Displays. This was followed by a slideshow presentation of the "Epi Registrations for 2016".



2017 Trophy Winners who were present
L to R: Jim Nones, Pat Ballard, and Paul Richter



Jennifer Welcher with "Best in Show" & 3rd Place



Darryl Miyamoto and Evelyn Shiraki with their awards

CORRECTIONS AND ADDENDA TO SPRING 2017 ISSUE :

The following articles and photos were not available at the time of release of the Spring Bulletin (our apologies for the omissions)

HIGHLIGHTS FROM THE MARCH 7th MEETING:

German glass designer, Heiner Dueterhaus lives in a small town, Bad Driburg. In 1980, friends brought over to him some epies as a gift, to go along with the collection of large flowering cacti. One of those, and not surprisingly was 'German Empress'. As his flowers begun to grow he would always contemplate and imagine how beautiful it might be if certain flowers were combine with other beautiful flowers and their attributes to form an even more beautiful flower. He started with 'Clown' and crossed it with other flowers



Heiner Dueterhaus

to enter a new world of hybridizing. In 2007, he registered his 1st crossed. Today, his collection numbers around 200, with many of his own hybrids. Some of the floral names he used have "Due" at the end of their names. So I asked and he answered, "My name is Dueterhaus, I just use the first 3 letters to give the plant an identity to me." The names Of 'Timm Due' and 'Nina Due' are my children." So far, he has registered 15 with more to add in the coming years.



Hans Gunther-Noller, one of the hybridizers/growers featured in the March presentaion.

HIGHLIGHTS FROM THE MAY 2nd MEETING: In May, we continued our "Member's Garden" series by highlighting Svante Lundqvist from Gothenburg, Sweden. Yup, that Scandinavian country. He received his first epi, a 'German Empress', from his aunt more than 25 years ago. Today, his collection has grown to include over 180 epies in addition to echinopsis, trichocereus, French hybrid irises, and some Japanese maples in his garden.

He started hybridizing epiphyllum in 2010 with the long-term goal of hybridizing extra-large and extra-small multi-petaled, solid yellows. Previously, he dabbled in hybridizing many echinopsis,

but slowly phased that out based on simply not having the space for it, particularly in his greenhouse.

On Facebook, he started an epiphyllum group "where epiphyllum enthusiasts meet, trade and connect with people, and share pictures and experiences growing epiphyllums" that now has almost 5,000 members. You can find the group here: [facebook.com/groups/epiphyllum](https://www.facebook.com/groups/epiphyllum)

Anyone who is in this Facebook epiphyllum group has surely seen some of Svante's vivid and artistic epi photographs. Svante uses a Olympus Pen F with M Suiko 14/42 lens camera to take his amazing epi photos.



Svante Lundqvist



'Hopelessly Devoted'



Photo of Svante and Marika at EpiCon X by Roger Chapin

Svante's family consists of his wife, Marika, 3 children, a dog and cat in a big house with a small garden (he wishes it was the opposite) in western Sweden. He and Marika were married at EpiCon X. His hobby of photography takes him and his family hiking in nature and to other countries where he enjoys recording the culture.



'Origami' and 'Deja Vu'



Some blooms in Svante's greenhouse



'Ice Crystal'



'Clarity's Abraxas' one of Svante's originations



'Rusty Canyon'



'Princess Linda'



Ben's Laura



'Doris Pittman'



'American Sweetheart'



'Mango Tango'



'Acapulco Sunset'



'Toru San'

Former SDES president Jerry Moreau presented Derek Obayashi with his 2017 Founders Award. A belated congratulations, Derek.



Hybridizer Derek Obayashi finally received his ESA 2017 Founders' Award at the San Diego Flower Show in May since he wasn't able to attend the Annual ESA Christmas Celebration last December.

THE MAN BEHIND ORPET PARK (and the HYBRID EPI 'PADRE')

*By: Michael Redman,
Director of Research,
Santa Barbara Historic
Museum.*



EDWARD OWEN ORPET

Edward Owen Orpet was the Park Superintendent for the City of Santa Barbara from 1921-1930. The park which now carries his name is located near the intersection of Alameda Padre Serra and Moreno Road. It was founded in 1919 and christened Hillside Park. The park

was renamed in 1963 to honor the man commonly known as the "plant missionary." A second-generation gardener, E. O. Orpet became one of Santa Barbara's most distinguished horticulturalists.

E.O. Orpet was born in England in 1863. The son of a professional gardener, at age 12 he went off to agricultural college, not as a student but as a servant. Still, due to his father's influence and his time at the college, he was apprenticed to a large estate as a gardener at age 14, where he picked up a substantial amount of horticultural knowledge.

He held a number of gardening and horticultural jobs in his native land before moving to New Jersey, where he worked in a nursery propagating American plants for shipment to England. He then moved on to oversee 300 acres of gardens on a large Massachusetts estate. Here he developed an interest in orchids and created a sensation with his exhibit of hybrids at the Massachusetts Horticultural Show in 1900. Ten years later he was working on the estate of Cyrus McCormick in Illinois.

In 1917, Orpet landed a job at the U.S. Department of Agriculture in Chico, California, propagating exotic plants from seeds sent from China. In 1920, he arrived in Santa Barbara. Reportedly, as he descended from the train he spied a great mass of lantana in full bloom, a sight that convinced him that Santa Barbara was the place to be.

Purchasing a six-acre tract in Goleta, he devoted much of the acreage to the planting of persimmons. Eventually, he built up a thriving mail-order business and shipped persimmons all over the United States.

Orpet was an inveterate experimenter. His interest in succulents resulted in his amassing a collection of more than 800 species and varieties. He corresponded with people all over the world in his quest for beautiful, unusual plants. He introduced 30 varieties of aloes to this area. From East Africa to Chile to the Himalayas, Orpet continued to search out new botanic species to beautify his adopted home.

He made an extremely active park superintendent. He supervised plantings along Cabrillo Boulevard as well as on the islands in the Andree Clark Bird Refuge. The planting of olive trees along Olive Street was largely his work, as were the cork oaks in the Samarkand neighborhood and the magnolias on San Andres Street. He also was instrumental in urging the use of ice plants along California highways.

Orpet resigned as park superintendent early in 1930 due to his wife's illness and the growth of his nursery business on upper State Street. He continued to study, experiment, write, and publish. By the time of his death at age 93 in 1956, he was one of the most respected horticulturalists in the country, not just Santa Barbara, a recognized expert in orchids and cacti.

The Story of 'Padre'

The name 'Padre' was given to this epiphyllum hybrid by Mr. E. O. Orpet, noted horticulturist and plant breeder of Santa Barbara, after he first saw it in full bloom in the cloistered gardens of the Santa Barbara Mission. According to the padres at the mission, the plant had been received as a cutting from Europe many years earlier and the only name they had for it was phyllocactus. The large trumpet-shaped exquisite pink flowers were borne in profusion on a tall stately plant.

Orpet was given cuttings from the plant and realizing that it should have a name, tried to trace its identity. Being unable to do so, he gave it the name of 'Padre' honoring the friars at the Mission. The naming probably occurred in the period from 1921 to 1930, when Mr. Orpet was the Park Superintendent for the City of Santa Barbara.

Later on, when importations of phyllocactus from dealers on the European continent became more numerous, this particular variety was found under several names, but by this time the name 'Padre' had become so well-established that it was deemed inadvisable by the hybridizers in California to attempt any correction.

In case you are interested, another hybrid epi import from Europe was named 'Elegans' (mentioned as early as 1845 by Walton in England), another 'Formosus' and others were 'Grand Duchess Charlotte' and 'Emaline'.

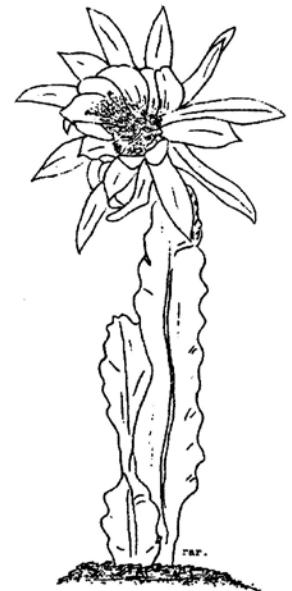
The branches on 'Padre' have been known to make a continuous growth up to 18 feet long. Branches are flat, of good thick texture and are easily trellised. New

growth is a delicate green. The buds on 'Padre' when they are nearing their maturity might lead one to imagine they had a rich yellow flower in the making, but when the sepals finally open they disclose a lovely pink and it is only the close-fitting backs on the sepals that were responsible for that impression. Petal count varies remarkably, the range being from 28 to 35.

Here are a couple descriptions published by early California growers:

Johnson Cactus Gardens - "A lovely warm pink blossom of fine size with spreading outer petals, the inner series forming a central cup. Plant is vigorous with a good healthy root system, the 'leaves' (more correctly branches) pale green and continuing growth for many years."

R.W. Poindexter - "Plant rather slow growing with unusually heavy bright green stems; flowers shell pink with waxy petals. Reliable and one of the best and most popular pinks."



The Los Angeles County Arboretum and Botanic Gardens

By Keith Ballard

The ESA has met and had epi shows and sales at the Los Angeles County Arboretum and Botanic Garden for many years. However, if you have never ventured beyond Lecture Hall Room B for meetings and Ayres Hall for shows and sales, you are missing quite a bit, for the Arboretum has a long historic past and is a very interesting place to visit. A brief overall history and description follows:

The Los Angeles County Arboretum and Botanic Garden, 127 acres, is an arboretum, botanical garden, and historical site nestled into the hills near the San Gabriel Mountains at 301 North Baldwin Avenue, Arcadia, California, USA. It is open daily during business hours, for a fee. The Arboretum is located across the street from Santa Anita Park, a horse racetrack, and the shopping mall now known as Westfield Santa Anita.

HISTORY: Important in prehistory as a year-round source of water fed by the Raymond Fault, the body of water now known as Baldwin Lake attracted both waterfowl and other animals as well as arriving Native Americans. No documentation of the lake's original appearance has survived, however it is safe to assume it would have been a natural wetland with tules and other vegetation as well as standing pools of water. Permanent Native American habitation in the area is believed to have been sited on nearby Tallac Knoll, but with the exception of excavations at the site of the Reid-Baldwin Adobe, no archaeological work has been conducted on the present day Arboretum site. Close proximity to the nearby San Gabriel Mission may have led to the building of a small seasonal dwelling at the site for shepherds or hunters. After a period of dispute, the grant to the land was awarded to Hugo Reid (1809-1852) and his Tongva wife, Victoria Bartolomea Comicrabit. Reid was an educated Scotsman known for a series of letters describing Tongva culture, as well as his role in the 1849 California Constitutional Convention. Afflicted with tuberculosis, he died at the age of 43.

A series of short-term owners of the property, now called Rancho Santa Anita, followed. Then a second sequence of 6 longer-term owners followed; until finally the property was sold to Elias Jackson Baldwin. With each transition, beginning with the third owner, a portion of the ranch was sold off. Each owner in some ways typified the history of southern California during the period. Agricultural innovation is a feature which persisted, taking advantage of the climate and the new crops that it made possible, as well as a growing body of consumers and new markets opened by transportation innovations.

The site's modern history began in 1875 when Elias Jackson

"Lucky" Baldwin purchased Rancho Santa Anita and constructed its buildings and grounds. Baldwin was "one of the greatest pioneers" of California business, an investor, and real estate speculator during the second half of the 19th century. The nickname "Lucky" came from Baldwin's extraordinary good fortune of monetary success in many of his business dealings. Perhaps that success was reflected in the princely price of \$200,000 he paid for the Rancho. That's equivalent to \$10 million at today's pricing. The maximum previous price for the Rancho was \$35,000.

Baldwin's presence was a strong influence on the site. A certain flamboyance was evident in the creation of a showcase at Santa Anita. Baldwin in some ways anticipated the development of Las Vegas, creating Arcadia as a kind of prototype destination resort. The Oakwood Hotel, the Santa Anita racetrack and the creation of Arcadia as an independent city made it possible for Baldwin to become its first Mayor. The first liquor license was issued to his oldest daughter Clara Baldwin. This becomes more significant when one understands that Pasadena which borders Arcadia was dry from its founding in 1886.

In 1909, Lucky Baldwin died of pneumonia in his adobe home, and his daughter Anita inherited the estate. She constructed her own 50-room home, Anoakia, at the corner of today's Baldwin Ave. and Foothill Blvd. in 1912, but it was torn down to make way for development in the early 2000s. In 1936, Anita Baldwin sold the remaining 1,300 acres of Rancho Santa Anita to Harry Chandler of the Los Angeles Times, who subdivided the land from 1936-1947.

In 1947, with urging from Dr. Samuel Ayres' Arboretum Committee of the Southern California Horticultural Institute, the State of California and County of Los Angeles jointly purchase 111 acres from Rancho Santa Anita, Inc. to create an arboretum around the Baldwin home-site, and thus began the start of the Arboretum we know today.

Ongoing construction of gardens and greenhouses took place during the 1950s and 1960s, and in 1975-1976 the Tropical Greenhouse was opened, and the Prehistoric and Jungle Garden completed. Construction and renovation of both greenhouses and gardens has continued to this day.

THE GARDENS: The arboretum's plants are grouped by geography with gardens representing South American, Mediterranean, South African, Australian and Asiatic and North American plants. Other displays include the Aquatic Garden, Meadowbrook, Demonstration Home Gardens, Garden for All Seasons, Prehistoric and Jungle Garden, Native Oaks, Herb Garden, the Palm and Bamboo collection, orchid and begonia "houses" and an epiphyllum display area.

HISTORIC STRUCTURES: Queen Anne Cottage: First and foremost among the structures is the lovely Victorian Queen Anne Cottage. This structure was originally called "Baldwin's Belvedere." The name was later changed in reference to its architectural style. It was built in 1885, probably as a honeymoon gift to Baldwin's fourth wife, sixteen-year-old Lillie Bennett. It was built on a



Queen Anne Cottage

peninsula jutting out into the horseshoe-shaped Baldwin lake. The springs that fed the lake are located in both the north and south inlets. Lucky Baldwin historically supplied residents of the city of Arcadia with a combination of canyon and artesian water. However, Baldwin Lake is one of the casualties of Southern California's five-year drought. The lake is "bone dry" currently, but there is a plan to refill and restore it once the Arboretum finishes an Engineering Study to determine the best approach to return the Lake to its original state. Cooking and dining facilities and Baldwin's personal quarters were located in a modernized eight-room version of the old adobe house built on the property by Hugo Reid. Friends, relatives and business associates of Lucky Baldwin, including stars from the Baldwin Theater in San Francisco, partook of ranch hospitality until E.J.'s death in 1909.



Another View of the Queen Anne Cottage

With the settlement of the Baldwin estate, Lucky's daughter Anita (born in 1876 to his third wife Jennie Dexter) closed the Cottage and disposed of all furnishings. Fortunately, Anita removed and stored in the Coach Barn such detachable components as the stained glass windows, black walnut doors, marble fireplace mantels, the hearth tiles, and the encaustic tile mosaic entry floor. All of these items, plus original bathroom fixtures and the exterior marble walkway, were returned to

the Cottage during the restoration of 1951-53. Refurnishing continues today with appropriate period pieces. The Queen Anne Cottage is listed on the National Register of Historic Places and a picture is included herein. The cottage is only open for tours on special dates a couple of times a year, including near Christmas, when it is decorated for the holiday.

Baldwin Coach Barn: Designed by architect Albert A. Bennett, as was the Queen Anne Cottage, the Baldwin Coach Barn is an equally ornate example of Victorian extravagance. Alternating



The Baldwin Coach Barn

slats of interior cedar and redwood paneling and original iron grillwork, cast by Savage and Son of San Francisco in 1879, contribute to the feeling of opulence. Lucky Baldwin housed his private carriages plus those of his guests in this Barn (a report from 1891 indicated 14 different vehicles in residence).

The barn is usually open to Arboretum visitors, and currently features a carriage, plus farm and blacksmith tools in the south stall area which are representative of those used in the late 1800s. The Coach Barn was one of the many buildings which formed the headquarters of E.J. Baldwin's 46,000 acre ranch. The Victorian dog house just outside the Coach Barn once sheltered bull mastiffs, Lucky Baldwin's ranch guard dogs. The Coach Barn is listed on the National Register of Historic Places. A picture is included in this Bulletin.

Reid Baldwin Adobe: Don Perfecto Hugo Reid (1810-1852), a Scottish adventurer and naturalized Mexican citizen, was the first private owner of the 13,319 acre Rancho Santa Anita. The adobe was constructed in 1840 by Gabrielino (Native American) laborers. It was built of sun-dried adobe blocks made by mixing clay soil, water and a straw binder. The roof was made of rawhide-lashed carrizo cane (*Arundo donax*). As protection from the elements, the roof was smeared with brea (tar) and the walls were whitewashed.

The existing Reid-Baldwin Adobe, previously known as the Hugo Reid Adobe, was reconstructed in the early 1980s using original methods and materials whenever possible. However, it currently is surrounded by a chain link fence and is not accessible. In

2012, the Arboretum began an emergency stabilization of the structure. At that time, the earthen building beside Baldwin Lake was fenced off, soil around it graded for drainage, and a scaffolding and shelter erected for additional protection. When restoration is completed in 2018 or 2019, the Adobe will look as it did in 1900 rather than 1840. To reflect Baldwin's residency at the Adobe, the State Office of Historic Preservation approved the Arboretum's request to officially recognize the structure as the Reid-Baldwin Adobe.



The Reid-Baldwin Adobe

A plan for the gardens around the Adobe is yet to be established but will be based on historic photographs of the landscape of that era. Similarly, plans for the interior have not been established at this time. The Adobe will be accessible for the disabled under the terms of the Americans with Disabilities Act. The structure is designated California Historical Landmark No. 368. The included photo is of the picture on the Adobe's descriptive sign.

Santa Anita Depot: In 1970, during the construction of the 210 Freeway, an abandoned train station was moved from its original location a quarter mile north of the Arboretum and restored to look as it was first constructed by the Atchison, Topeka and Santa Fe Railroad in 1890. A typical half-passenger, half-freight depot with living quarters upstairs for the agent and family, the Santa Anita Depot was an active local station stop for both Baldwin Ranch and nearby Sierra Madre residents. Described in the local Sierra Madre newspaper in August 1890, as "an elaborate two-story depot built with one hundred thousand bricks from the nearby E.J. 'Lucky' Baldwin brick yard," the Santa Anita Depot cost an estimated \$5,000 to construct. The Depot could not be moved intact, but all the original bricks were removed from the station as well as salvageable doors, trim, beams and even the picturesque Depot balcony. Reference photographs were taken of the interior details, and within days the Santa Anita Depot was a stack of wood and brick in the south parking lot of the Arboretum. Reconstruction was completed in 1970 and fifty yards of Santa Fe standard gauge track were laid in front of the Depot by members of the

Monrovia Model Railroad Club. Tours are available; check with the Arboretum.

Wildlife: The Arboretum is an official wildlife sanctuary. In addition to the famous peafowl, visitors will see species of resident and migratory birds, aquatic creatures, as well as numerous species of small reptiles and mammals. The peafowl were introduced here from India by Lucky Baldwin sometime around 1880. Since then they have thrived, becoming, like sparrows and pigeons, a naturalized species. Only the colorful males of this pheasant related bird species are called peacocks; females are called peahens and the species as a whole are referred to as peafowl. They are everywhere in the Arboretum. They can also be found in the surrounding neighborhoods, which does not thrill some of the neighbors.

Haunted History: The Arboretum is widely reported to be haunted, particularly the Queen Ann Cottage. Some have claimed to see the ghost of Lucky Baldwin or one of his wives. Others have claimed to see Chief Buffalo Child Long Lance, a Hollywood actor and writer, who once lived in the house and committed suicide there. Visitors have also claimed to hear moaning coming from the house where Lucky Baldwin's third wife died of tuberculosis. Others have smelled odd cooking smells, and seen various strange anomalies walk the gardens at night.

Filming: Dozens of movies and television programs have had scenes filmed at the Arboretum beginning in 1936, including portions of two Jurassic Park movies and Objective: Burma! The location was often used whenever a jungle scene was needed, and was featured in many Tarzan movies as well. The Queen Anne Cottage was prominently used in the opening scenes of the TV show Fantasy Island. You might remember: "The Plane! The Plane!..." as part of the opening sequence, with the plane seemingly landing on Baldwin Lake. This did not really happen, as the lake is too small and surrounded by trees. The house also was used in an episode of Murder, She Wrote. Lassie, Daniel Boone, Green Hornet, Mission Impossible, The Immortal, Longstreet, The Six Million Dollar Man, The Bionic Woman, Wonder Woman, Man from Atlantis, Love Boat, The Misadventures of Sheriff Lobo, Buck Rogers in the 25th Century, Dallas, Hart to Hart, Knots Landing, Flamingo Road, The Fall Guy, Dynasty, Falcon Crest, Bring 'Em Back Alive, Matt Houston, Remington Steele, and Scarecrow and Mrs. King are all episodic television shows that have used the Arboretum as a location. A number of films have also been made at the Santa Anita Depot, including the remake of "Christmas in Connecticut", which starred Dyan Cannon, Arnold Schwarzenegger (also directed), and Kris Kristofferson.

Material is from: Wikipedia and the official website of the Arboretum. - KGB

ESA 58th Annual Show - Results

SPECIAL AWARDS

Best Flower of Show

Galen Pittman Memorial Award:

'Iguazu Falls' - Chris Welcher, sec. 12

Best Epicactus XL Flower:

'Kiwi Debutante' - Velma Crain, sec. 4

President's Choice:

'Camila Obayashi' - Evelyn Shiraki, sec. 13

Best Unnamed Seedling

Ethel Hurst Award:

Unknown x 'German Empress'
Jim Nones, sec. 18

Best Epicactus Flower under 5 inches:

'Sparkle' - Geneva Coats, sec. 21

Best Floral Arrangement:

'Frida Kahlo' & 'Clown'
Keith & Pat Ballard, sec. 32

Best Plant:

'Evening Delight' x 'Vanilla Sunset'
Darryl Miyamoto, sec. 40

Best Photograph:

"Kiwi Treasure Box 3 flowers"
Paul Richter, sec. 45

Best Display: All Exhibitors,

"Kiwis in California" - Paul Richter, sec. 52

TROPHY AWARDS

Sweepstakes:

Paul Richter (100 points)

Galen Pittman Memorial Award for

Best Flower in Show:

Chris Welcher (sec 12)

Division 1, Cut Flowers:

1st Place: Paul Richter (61 points)

2nd Place: Evelyn Shiraki (60 points)

3rd Place: Chris Welcher (57 points)

4th Place: Darryl Miyamoto (54 points)

Ethel Hurst Award for Best Unnamed Epicactus Seedling: Jim Nones (sec 18)

Division 2, Floral Arrangements:

Pat & Keith Ballard (36 points)

Division 3, Plants:

Darryl Miyamoto (28 points)

Division 4, Photographs:

Paul Richter (25 points)

Division 5, Displays:

Paul Richter (14 points)

DIVISION ONE - CUT FLOWERS

CLASS 1. MEDIUM TO EXTRA LARGE

Section 1 Predominantly White

MEDIUM:

1st Place: 'George Nakanishi'
Exhibitor: Derek Obayashi

2nd Place: 'Tofu' - Exhibitor: Paul Richter

No Further Awards

LARGE & EXTRA LARGE: No Entries

Section 2 White with Other Color(s)

MEDIUM:

1st Place: 'Vanilla Sunset'
Exhibitor: Chris Welcher

No Further Awards

LARGE:

1st Place: 'Niko San'
Exhibitor: Evelyn Shiraki

2nd Place: 'Toni de Carlo'
Exhibitor: Paul Richter

No Further Awards

EXTRA LARGE:

1st Place: Not Awarded
2nd Place: 'Frau Selma Knebel'
Exhibitor: Keith & Pat Ballard

No Further Awards

Section 3. Predominantly Yellow

MEDIUM:

1st Place: 'Kiwi Sunshine'
Exhibitor: Paul Richter

2nd Place: 'Marmalade and Honey'
Exhibitor: Paul Richter

3rd Place: 'Chiba Lovely Dawn'
Exhibitor: Jeff Bates

No Further Awards

LARGE:

1st Place: 'Veneta'
Exhibitor: Robert Kuettle

2nd Place: 'Yellow Head'
Exhibitor: Evelyn Shiraki

No Further Entries

EXTRA LARGE:

1st Place: 'Kiwi Debutante' - Exhibitor: SDES
No Further Awards

Section 4 Yellow with Other Color(s)

MEDIUM:

1st Place: 'Kiwi Honey Gold'
Exhibitor: Paul Richter

No Further Awards

LARGE:

1st Place: 'Kiwi Debutante'
Exhibitor: - Velma Crain

2nd Place: 'Tony de Carli'
Exhibitor: Paul Richter

3rd Place: Not Awarded

EXTRA LARGE:

1st Place: 'Carbon County'
Exhibitor: Robert Kuettle

No Further Awards

Section 5 Predominantly Orange

MEDIUM:

1st Place: 'Wolfgang Amadeus Mozart'
Exhibitor: Jeff Bates

2nd Place: 'Orange Ruffle'
Exhibitor: Richard Klug

3rd Place: 'Selena'
Exhibitor: Keith & Pat Ballard

No Further Awards

LARGE:

1st Place: 'Grizzly' - Exhibitor: Robert Kuettle

2nd Place: 'Buff Monarch'
Exhibitor: Robert Kuettle

No Further Awards

EXTRA LARGE:

1st Place: 'Immortal'
Exhibitor: Darryl Miyamoto

2nd Place: 'Orangutan'
Exhibitor: Keith & Pat Ballard

3rd Place: 'Dreamboat Annie'
Exhibitor: Darryl & Evelyn

Hon Men: 'Orangutan'
Exhibitor: Robert Kuettle

Section 6 Orange with Other Color(s)

MEDIUM:

1st Place: 'Sammy' - Exhibitor: Derek Obayashi
2nd Place: 'Norwood'
Exhibitor: Chris Welcher

3rd Place: 'Orange Ruffles'
Exhibitor: Richard Klug

Hon Men: 'Flaming Passion'
Exhibitor: Chris Welcher

LARGE:

1st Place: 'Reflected Glory'
Exhibitor: Paul Richter

2nd Place: 'Bangkok'
Exhibitor: Robert Kuettle

3rd Place: 'Royal Sunset'
Exhibitor: Richard Klug

Hon Men: 'Three Oranges'
Exhibitor: Geneva Coats

EXTRA LARGE:

1st Place: 'Trocadero'
Exhibitor: Keith & Pat Ballard

No Further Entries

Section 7 Predominantly Red

MEDIUM:

1st Place: Not Awarded

2nd Place: 'Sparkle'
Exhibitor: Geneva Coats

No Further Entries

LARGE:

1st Place: 'Souzan' - Exhibitor: Jeff Bates

2nd Place: 'Charlemagne'
Exhibitor: Jeff Bates

3rd Place: 'Cosmic Queen'
Exhibitor: Jeff Bates

EXTRA LARGE:

1st Place: 'Ivan the Terrible'
Exhibitor: Robert Kuettle

2nd Place: 'Big Daddy'
Exhibitor: Robert Kuettle

3rd Place: 'Sunrise Sensation'
Exhibitor: Keith & Pat Ballard

Hon Men: 'Jenna'
Exhibitor: Richard Klug

Section 8 Red with Other Color(s)

MEDIUM: No Entries

LARGE:

1st Place: 'Unforgettable'
Exhibitor: Chris Welcher

2nd Place: 'Miss Escondido'
Exhibitor: Geneva Coats

No Further Awards

EXTRA LARGE:

1st Place: 'Flying Silk'
Exhibitor: Robert Kuettle

No Further Awards

Section 9 Predominantly Pink

MEDIUM:

1st Place: 'Chiyo Matsumiya'
Exhibitor: Derek Obayashi

2nd Place: 'Sakurahime'
Exhibitor: Ken Loomis

3rd Place: 'Hidden Love'
Exhibitor: Chris Welcher

No Further Awards

LARGE:

1st Place: 'Doreen Johnson'
Exhibitor: Derek Obayashi

2nd Place: 'Cerella' - Exhibitor: Robert Kuettle

3rd Place: 'Lady Stardust'
Exhibitor: Robert Kuettle

Hon Men: 'Blushing Star'
Exhibitor: Evelyn Shiraki

EXTRA LARGE: No Entries

Section 10 Pink with Other Color(s)

MEDIUM:

1st Place: 'Sweet Victory'
Exhibitor: Chris Welcher

2nd Place: 'Jeri's Jubilee'
Exhibitor: Ken Loomis

No Further Entries

LARGE:

1st Place: 'Sound of Music'
Exhibitor: Paul Richter

No Further Entries

EXTRA LARGE:

1st Place: 'Beyond Belief'
Exhibitor: Ken Loomis

No Further Awards

Section 11. Predominantly Purple & Lavender

MEDIUM:

1st Place: Not Awarded

2nd Place: 'Juliana Obayashi'
Exhibitor: Derek Obayashi

3rd Place: 'Ben Hawks'
Exhibitor: Chris Welcher

LARGE:

1st Place: 'Kiwi 7th Heaven'
Exhibitor: Paul Richter

2nd Place: 'Tropical Treasure'
Exhibitor: Ken Loomis

3rd Place: 'Zotz'
Exhibitor: Don Burnett

Hon Men: 'One in a Million'
Exhibitor: Bob Holzinger

EXTRA LARGE:

1st Place: 'Camp Robber'
Exhibitor: Evelyn Shiraki

2nd Place: 'Akari'
Exhibitor: Darryl Miyamoto

3rd Place: 'Beijing'
Exhibitor: Don Burnett

Hon Men: 'Mystic Magic'
Exhibitor: Ken Loomis

Section 12 Purple & Lavender with Other Color(s)

MEDIUM:

1st Place: 'Iguazu Falls'
Exhibitor: Chris Welcher

2nd Place: 'Eruption'
Exhibitor: Chris Welcher

3rd Place: 'Uptown Girl'
Exhibitor: Don Burnett

Hon Men: 'Rippo'
Exhibitor: Chris Welcher

LARGE:

1st Place: 'Jeanne Konishi'
Exhibitor: Derek Obayashi

2nd Place: 'Flaming Gorge'
Exhibitor: Paul Richter

3rd Place: 'Frida Kahlo' - Exhibitor: Jeff Bates

EXTRA LARGE:

1st Place: 'Hocus Pocus' - Exhibitor: Ken Loomis

No Further Entries

Section 13 Colors & Combinations Difficult to Define

MEDIUM:

1st Place: 'Chiyo Matsumiya'
Exhibitor: Chris Welcher

2nd Place: 'Bandera'
Exhibitor: Chris Welcher

3rd Place: 'Circus Circus'
Exhibitor: Paul Richter

LARGE:

1st Place: 'Camila Obayashi'
Exhibitor: Evelyn Shiraki

2nd Place: 'Supernatural'
Exhibitor: Darryl Miyamoto

3rd Place: 'Romantic Night'
Exhibitor: Ken Loomis

EXTRA LARGE: No Entries

CLASS 2. UNNAMED SEEDLINGS

Section 14 Predominantly White & White with Other Color(s)

1st Place: 'Yellow Tang' x 'Red Chrome'
Exhibitor: Darryl Miyamoto

2nd Place: 'Evening Delight' x 'Chiba Lovely Dawn' - Exhibitor: Darryl Miyamoto

3rd Place: 'Three Oranges' x 'Sonoma Sunshine' - Exhibitor: Richard Klug

Section 15. Predominantly Yellow & Yellow with Other Color(s)

1st Place: 'Chardonnay Twist' x 'Yellow Tang'
Exhibitor: Darryl Miyamoto

2nd Place: 'Yellow Tang' x 'Camp Robber'
Exhibitor: Darryl Miyamoto

3rd Place: 'Turbo' x 'Yellow Tang'
Exhibitor: Evelyn Shiraki

Hon Men: 'Blushing Star' x 'Wind River'
Exhibitor: Evelyn Shiraki

Section 16. Predominantly Orange & Orange with Other Colors

1st Place: 'Blushing Star' x 'Wind River'
Exhibitor: Evelyn Shiraki

2nd Place: 'Linda Sinkovic' x 'Chiba Lovely Dawn' - Exhibitor: Derek Obayashi

3rd Place: 'Evening Delight' x 'Chiba Lovely Dawn' - Exhibitor: Darryl Miyamoto

Hon Men: 'Impossible Dream' x 'Jeffrey Kida'
Exhibitor: Derek Obayashi

Hon Men: 'Hedge Hog' x 'Yellow Tang'
Exhibitor: Evelyn Shiraki

Section 17. Predominantly Red & Red with Other Colors

1st Place: 'Sonoma Sunshine' x 'Space Rocket' - Exhibitor: Richard Klug

2nd Place: 'Slightly Sassy' x 'Orchid Masterpiece' - Exhibitor: Evelyn Shiraki

3rd Place: 'Flaming Torch' x 'Big Daddy'
Exhibitor: Evelyn Shiraki

Hon Men: 'Lavender Marshmallow' x 'Clown'
Exhibitor: Derek Obayashi

Section 18. Predominantly Pink & Pink with Other Colors

1st Place: Unk x 'German Empress'
Exhibitor: Jim Nones

2nd Place: 'Blushing Star' x 'Wind River'
Exhibitor: Evelyn Shiraki

3rd Place: 'Pink Plumes' x 'Tele'
Exhibitor: Richard Klug

Section 19. Predominantly Purple & Purple with Other Color(s)

1st Place: Unknown Cross
Exhibitor: Jim Nones

2nd Place: 'Falling in Love' x 'Pat Neal'
Exhibitor: Derek Obayashi

3rd Place: 'Shimmer' x 'Flaming Gorge'
Exhibitor: Paul Richter

Hon Men: 'Bumpkin' Ex Nat.
Exhibitor: Paul Richter

Hon Men: 'Shimmer' x 'Flaming Gorge'
Exhibitor: Paul Richter

Section 20. Color Combinations Difficult to Define

1st Place: 'Dracula' x 'Clown'
Exhibitors: Evelyn Shiraki & Darryl Miyamoto

2nd Place: 'Ber-Tee' x 'Liberty Glow'
Exhibitor: Richard Klug

No Further Entries

CLASS 3. SMALL & EXTRA SMALL

Section 21: Size 3-5 inches All Colors & Combinations

1st Place: 'Sparkle'
Exhibitor: Geneva Coats

2nd Place: 'Orange Icing'
Exhibitor: Jeff Bates

3rd Place: 'Jitterbug'
Exhibitor: Chris Welcher

Hon Men: 'Claudia'
Exhibitor: Paul Richter

Section 22: Extra Small Under 3 inches All Colors & Combinations

1st Place: Not Awarded

2nd Place: Little 'Padre' - Exhibitor: Paul Richter

No Further Entries

CLASS 4. ESA HERITAGE EPICACTUS FLOWERS

Section 23. All Colors and Sizes

No Entries

CLASS 5. SHOWCASED HYBRIDIZERS FOR 2016 - DON PATTERSON & DEREK OBAYASHI

Section 24. All Colors and Sizes

1st Place: Not Awarded

2nd Place: 'Flying Silk'
Exhibitor: Robert Kuettle

No Further Awards

CLASS 6. EPIPHYTIC CACTUS SPECIES

Section 25. All Colors and Sizes

Not Awarded

CLASS 7. COLLECTIONS

Section 26. Three of a Kind

1st Place: 'Beijing'
Exhibitor: Darryl Miyamoto

2nd Place: 'Yellow Tang'
Exhibitor: Darryl Miyamoto

No Further Entries

Section 27. 3 Or More Blooms of One Cultivar On A Cut Stem: No Entries

Section 28. Common Denominator. 3 Or More Blooms Of One Cultivar, with Unifying Factor, Which Must Be Stated.

No Entries

DIVISION TWO - FLORAL ARRANGEMENTS.

CLASS 8. TRADITIONAL CONTAINERS. NO ACCESSORIES, FRESH PLANT MATERIAL ONLY

Section 29. One Epicactus or Epiphytic Species Flower

1st Place: 'Immortal'
Exhibitor: Keith & Pat Ballard

2nd Place: No Name
Exhibitor: Keith & Pat Ballard

3rd Place: No Name
Exhibitor: Keith & Pat Ballard

No Further Entries

Section 30. More than One Epicactus or Epiphytic Species Flowers

1st Place: 'Akari' & 'Keith Ballard'
Exhibitor: Charleen Rice

CLASS 9. TRADITIONAL & NON-TRADITIONAL CONTAINERS. ACCESSORIES REQUIRED, FRESH OR DRIED PLANT MATERIAL

Section 31. One Epicactus or Epiphytic Species Flower. Traditional Container.

1st Place: "Ikebana" - Exhibitor: Jim Nones

No Further Awards

Section 32. More than One Epicactus or Epiphytic Species Flower. Traditional Container.

1st Place: 'Frida Kahlo' and 'Clown'
Exhibitor: Keith & Pat Ballard

No Further Awards

CLASS 10. NON-TRADITIONAL CONTAINERS SUCH AS WOOD, DRIFTWOOD, STONE, GLASS, ETC. ANY PLANT MATERIAL, FRESH OR DRIED MAY BE USED.

Section 33. One Epicactus or Epiphytic Species Flower. Non-Traditional Container.

1st Place: 'Dorado'
Exhibitor: Keith & Pat Ballard

2nd Place: 'Orangutan'
Exhibitor: Keith & Pat Ballard

No Further Awards

Section 34. More than One Epicactus or Epiphytic Species Flowers. Non-Traditional Container: No Entries

CLASS 11. THEMED ARRANGEMENTS ANY CONTAINER, PLANT MATERIAL OR ACCESSORIES OR NUMBER, COLOR, OR SIZE OF FLOWERS, TO CARRY OUT THEME.

Section 35. Themed Floral Arrangements.

1st Place: "Today's Harvest"
Exhibitor: Gail Grassl

No Further Entries

Section 36. Show Theme: "Flower Power"

1st Place: Name: "Peace"
Exhibitor: Jim Nones

No Further Entries

DIVISION THREE - PLANTS

CLASS 12. EPICACTUS PLANTS. (INCLUDES EPIPHYTIC CACTUS HYBRIDS & APOROPHYLLUMS)

Section 37. Registered hybrid hanging.

1st Place: 'Corinne Marie'
Exhibitor: Ed Imlay

No Further Entries

Section 38. Registered hybrid staked, trellised or pedestal plants.

1st Place: 'Orangutan'
Exhibitor: Darryl Miyamoto

2nd Place: 'Beijing'
Exhibitor: Darryl Miyamoto

3rd Place: 'Akari' - Exhibitor: Darryl Miyamoto

No further Awards

Section 39. Unnamed hybrid hanging.

No Entries

Section 40. Unnamed hybrid staked, trellised or pedestal plants.

1st Place: 'Evening Delight' x Un-Named Flower - Exhibitor: Darryl Miyamoto

2nd Place: 'Meadowlark' x 'Shimmer' - Exhibitor: Evelyn Shiraki

No Further Entries

CLASS 13. EPIPHYTIC CACTUS SPECIES PLANTS.

Section 41. Epiphyllum Species from the genera Epiphyllum, Disocactus, Hylocereus, Selenicereus, Strophocactus & Weberocereus, in hanging containers:

No Entries

Section 42. Epiphyllum Species from the genera Epiphyllum, Disocactus, Hylocereus, Selenicereus, Strophocactus & Weberocereus staked, trellised or pedestal plants

No Entries

Section 43. Other Species from the genera Hatiora, Lepismium, Lymanbensonia, Pfeiffera, Pseudorhipsalis, Rhipsalis & Schlumbergera, in hanging containers

No Entries

Section 44. Other Species from the genera Hatiora, Lepismium, Lymanbensonia, Pfeiffera, Pseudorhipsalis, Rhipsalis & Schlumbergera, staked, trellised or pedestal plants:

No Entries

DIVISION FOUR - PHOTOGRAPHS

CLASS 14 REPRESENTATIONAL STYLE.

Section 45. Registered Epiphytic Cacti and "Holiday" Cactus.

1st Place: "Kiwi Treasure Box 3 Flowers" - Exhibitor: Paul Richter

2nd Place: Name: "Angel Falls"
Exhibitor: Jim Nones

3rd Place: 'Sea Horses'
Exhibitor: Jim Nones

Hon Men: 'Kiwi Treasure Box' 2 Flowers
Exhibitor: Paul Richter

Section 46. Epiphytic Cactus species.

1st Place: Dragon Fruit Flower
Exhibitor: Paul Richter

2nd Place: Dragon Fruit
Exhibitor: Paul Richter

3rd Place: Not Awarded

Hon Men: *Selenicereus macdonaldiae*
Exhibitor: Jim Nones

CLASS 15 ABSTRACT STYLE.

Section 47. Subject Matter relating to Epiphytic Cacti

1st Place: 'Christ's Passion'
Exhibitor: Jim Nones

2nd Place: 'Sheer Delight'
Exhibitor: Jim Nones

No Further Awards

CLASS 16 HORTICULTURE RELATED

Section 48. Individual Exhibitors

No Entries:

Section 49. Societal Exhibitors

No Entries

Section 50. Commercial Exhibitors

No Entries

CLASS 17 EDUCATIONAL DISPLAYS

Section 51. All Exhibitors: No Entries

Section 52. Six(6) or more photographs organized into a photographic display

1st Place: Display Name. "Kiwis in California" - Exhibitor: Paul Richter

No Further Entries

ESA Award Winners

All Award Winner photos are courtesy of Don Crai

n.



Special Ribbon Award Winners



Best Flower of Show 'Iguazu Falls'
Exhibitor: Chris Welcher



Best Epicactus XL Flower 'Kiwi Debutante'
Exhibitor: Velma Crain

1st Place Winners



President's Choice 'Camila Obayashi'
Exhibitor: Evelyn Shiraki



'George Nakanishi'
Exhibitor: Derek Obayshai



Best Seedling: Unknown x 'German Empress'
Exhibitor: Jim Nones



'Vanilla Sunset'
Exhibitor: Chris Welcher



Best Epicactus Flower under 5 inches 'Sparkle'
Exhibitor: Geneva Coats



'Niko San'
Exhibitor: Evelyn Shiraki



'Kiwi Sunshine'
Exhibitor: Paul Richter



'Carbon County'
Exhibitor: Robert Kuettle



'Veneta'
Exhibitor: Robert Kuettle



'Wolfgang Amadeus Mozart'
Exhibitor: Jeff Bates



'Kiwi Honey Gold'
Exhibitor: Paul Richter



'Grizzly'
Exhibitor: Robert Kuettle



'Immortal'
Exhibitor: Darryl Miyamoto



'Souzan'
Exhibitor: Jeff Bates



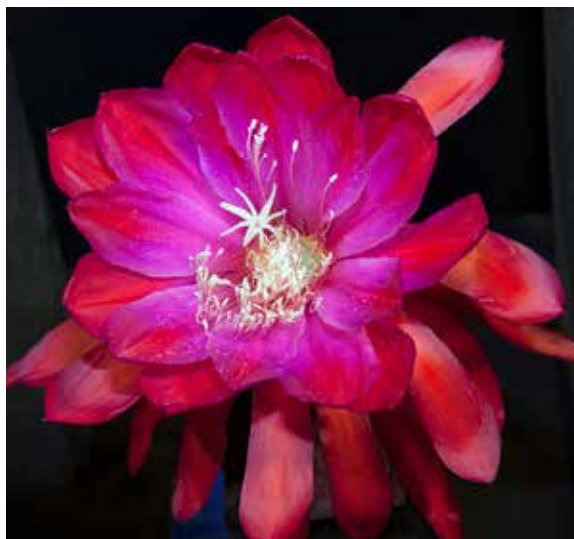
'Reflected Glory'
Exhibitor: Paul Richter



'Ivan the Terrible'
Exhibitor: Robert Kuettle



'Trocadero'
Exhibitor: Keith & Pat Ballard



'Flying Silk'
Exhibitor: Robert Kuettle



'Chiyo Matsumiya'
Exhibitor: Derek Obayashi



'Beyond Belief'
Exhibitor: Ken Loomis



'Sweet Victory'
Exhibitor: Chris Welcher



'Kiwi 7th Heaven'
Exhibitor: Paul Richter



'Sound of Music'
Exhibitor: Paul Richter



'Camp Robber'
Exhibitor: Evelyn Shiraki



'Hocus Pocus'
Exhibitor: Ken Loomis



'Sonoma Sunshine' x 'Space Rocket'
Exhibitor: Richard Klug



'Chardonnay Twist' x 'Yellow Tang'
Exhibitor: Darryl Miyamoto



Unknown Cross
Exhibitor: Jim Nones



'Blushing Star' x 'Wind River'
Exhibitor: Evelyn Shiraki



'Dracula' x 'Clown'
Exhibitors: Evelyn Shiraki & Darryl Miyamoto

Revised Registration Guidelines

Deadline for 2017 Registration Forms is September 30.

The following rules and guidelines are effective for the 2018 registration period, starting October 1, 2017, and supercede all previous rules and guidelines.

NEW HYBRID SELECTION FOR REGISTRATION

You have a new cultivar and you wish to name it. Before registering, bloom the new cultivar a minimum of three years to ensure the reliability of the bloom. Often the plant's first bloom is not an accurate example of how the plant will flower as it matures. Many hybridizers will take cuttings from a plant, grow and bloom them to ensure that the plant can be propagated easily from a cutting, and that it blooms consistently. This also helps ensure the survival of the new cultivar.

Your new cultivar should also be propagated and grown successfully under different conditions and environments. Don't register plants that exhibit undesirable growth characteristics such as: weak growth, heavy spotting, susceptibility to fungal or bacterial rot. Avoid registering cultivars that are extremely difficult to grow, chances are they will eventually become extinct.

IS YOUR CULTIVAR REALLY WORTH NAMING?

There is no point in going through the registration process if your cultivar doesn't have some unique quality or characteristic, or represent an improvement over an existing cultivar.

Perhaps your new cultivar has a unique color or color combination, or an unusual shape or form. Maybe it blooms off-season or several times a year, or is extremely floriferous or fragrant. It could also have growth that is vigorous, compact and clean, or branches that have interesting form or crenation. All of these are important characteristics to look for as we attempt to improve the quality and expand the variety of our hybrids.

Your new cultivar must be distinguishable from those already in existence. Registering a flower that is too similar to an existing cultivar will only cause confusion for those who follow us and hamper our ability to properly identify cultivars that may have lost their names. The only way to make this determination is by comparing your flower to those from existing cultivars.

Once you are satisfied that you have a cultivar that meets the criteria outlined above, decide if you want to give it a cultivar name.

HOW DO I FORM A NEW CULTIVAR NAME?

Coining a new and original cultivar name is not easy, especially in groups which historically have had hundreds or even thousands of cultivars. An ideal name is both easy to spell and pronounce in the various countries in which the cultivar may be distributed.

Cultivar names are always written within single quotation marks so that they stand out – for example 'American Sweetheart'.

The rules for creating a new name allow you to use or make up any word or words you want. The following list contains all the pertinent rules and regulations for naming your cultivar.

1. New cultivar names must be in a language other than Latin.
2. Names in languages other than English, should be accompanied by an accurate English translation to facilitate checking that the name meets the rules for registration.
3. Make sure that your name has no more than 4 words and is limited to 30 characters, excluding spaces and the single quotation marks.
4. Names cannot consist of a single letter or solely of numerals.
5. Each word of a cultivar name must start with a capital letter unless linguistic custom demands otherwise. Exceptions are words after a hyphen, unless they are proper nouns, conjunctions, articles and prepositions (ex. Commander-in-Chief).
6. A cultivar name should be as short as practical and should not consist of, nor contain overly long words that may be difficult to write or pronounce. (i.e. 'Diplomgartenbauinspektor').
7. Do not use any punctuation marks except for the apostrophe ('), the comma (,), up to two non adjacent exclamation marks (!), the hyphen (-), the forward slash (/), the backward slash (\) and the period (.).
8. Fractions and symbols are not allowed.
9. Do not use names composed of only simple descriptive words (adjectives) (i.e. 'Pink', 'Pretty', 'Large White', 'Blue Red').
10. Make sure your name cannot be confused either in spelling or pronunciation with an existing cultivar. ('Padray' conflicts with 'Padre').
11. Avoid names that might resemble terms used in the market place ('Ten Dollars', 'Tax Free' and 'Post Paid').
12. Make sure that your name is not, or does not contain, the Latin or common name of a genus or the common name of any species in a genus – do not use words like "epiphyllum", "epicactus", "anguliger" etc., as part of your distinct cultivar name.
13. Make sure that your name could not be interpreted as being likely to exaggerate the merits of the cultivar (i.e. do not use superlatives such as 'Best Ever', 'The Greatest', 'Improved' or 'Largest of All').
14. Names containing initial articles such as: a, an, the, are allowed, however they may not be used to create a new name from an existing one (i.e. 'Radiant Fire' exists, 'A Radiant Fire' or 'The Radiant Fire' is not allowed).
15. Names in the possessive form and possessive pronouns are allowed but may not be used with an existing name to create a new hybrid name ('American Sweetheart' exists, 'Bill's American Sweetheart' or 'My American Sweetheart' are not allowed).

16. You may not use the name of an existing cultivar and add a "moniker" or name to create a new variety (i.e. 'Liberty American Sweetheart' is not allowed as 'American Sweetheart' is already registered).
17. Titles such as Mr. or Mrs., Princess, King, etc. are allowed but cannot be used with an existing name to create a new hybrid name ('Mrs. American Sweetheart' or 'Princess American Sweetheart' are not allowed; similarly you cannot remove a title to create a new name 'Mrs. Getrude W. Beahm' exists, 'Getrude W. Beahm' is not allowed).
18. Abbreviations are allowed but may not be used to create a different name from an existing one (i.e. 'Professor Ebert' exists, 'Prof. Ebert' is not allowed; similarly you cannot create a new name by eliminating an existing abbreviation, 'Mrs. Getrude W. Beahm' exists, 'Misses Getrude Beahm' is not allowed).
19. Slight modifications of existing names are not allowed ('Evening Delight' exists, 'Evening Delights' is not allowed; 'Fire Flame' exists, 'Fiery Flame' is not allowed; 'Gold Medal' exists, 'Golden Medal' is not allowed).
20. Names made by changing the spelling of existing names are not allowed (i.e. 'Search Light' exists, 'Search Lite' is not allowed).
21. Umlauts and other diacritical marks do not constitute new letters ('Deja Vu' exists, 'Dèjà Vu' is not allowed, similarly 'Frühlingsgold' exists, 'Fruhling's Gold' is not allowed).
22. The name of a living person other than an immediate family member, should not be used without permission. When that person is deceased you may want to seek permission from the person's relatives or the executors of their estate to avoid possible litigation.
23. Make sure that publication of the cultivar's name is not against the wishes of its grower or hybridizer.
24. Avoid names that give a false impression as to its grower, hybridizer or origins (i.e. do not use the names of hybridizers of the past in your cultivar name).
25. Avoid names that imply that the cultivar is derived from another when this is not the case (i.e. 'Padre Junior', 'Padre's Pride' or similar type of name when the plant is not descended from 'Padre').
26. Do not use either trademarked names or abbreviations.
27. Do not use the names of international organizations.
28. Do not use any of these banned words in any language: "hybrid," "cultivar," "grex," "group," "form," "maintenance," "mixture," "selection," "sport," "series," "variety" (or the plural form of these words in any language) or the words "improved" or "transformed".
29. Do not use names which might be considered offensive.

COMPLETE THE REGISTRATION FORM

Once you have determined that you have a distinct cultivar and selected a name, it's time to complete the registration form.

We strongly encourage all epiphyllum hybridizers to register their hybrids with the ESA. Upon approval of your registration, your newly registered cultivar will enjoy a permanent place in The Registry of Species and Hybrids, and the name you have selected is protected from being registered by anyone else.

To ensure that your name is unique – check the latest Registry and subsequent addenda.

Remember, your new cultivar should be unique, distinct and stable in bloom and growth habit.

PHOTOGRAPHY REQUIREMENTS

Photos should be in a digital format: "jpeg", "tif" or "pdf", and can be sent via email to rkuettle@icloud.com.

Transparencies or color prints are acceptable but not preferred. Photos printed via inkjet, laser or any other printer are not acceptable.

Please provide the following color photographs (Your registration will not be processed without a photo):

MANDATORY

- One showing the flower from a frontal view

RECOMMENDED

- One showing the flower in profile (90°), including flower tube
- One showing the flower at 3/4 view
- One photo of the entire plant to show growth habit
- One or more photos showing the leaf types (i.e. flat or triangular) and the crenation (outer shape of the leaf).
- Additional photos can be included to highlight any unique quality or characteristic that would help describe and identify the flower or plant.

Images or files should be labeled or named by the cultivar's name, hybridizer and the seedling number (if known).

Photos must be submitted without any digital manipulation.

Color and form should be true to the cultivar and in sharp focus.

The flower must fill but not encroach on the frame area or border (do not crop out petals).

FEES

A \$10 USD fee (\$5 for ESA Members) is required with each new plant registration. Payment can be made by USD Checks, Money Orders or through Square Market, <https://squareup.com/store/epiphyllum-society-of-america> or Paypal. Send your Paypal Payment to ESA.treasurer@yahoo.com

Previous registration forms will be accepted for the current cycle ending Sept 30, 2017. Please use the new form for all future registrations.

Registration forms may be scanned and sent along with digital images via email or uploaded to dropbox to:

rkuettle@icloud.com

Photographs can be sent via cd or thumb drive along with the registration form and payment to:

Robert Kuettle

3942 Scandia Way

Los Angeles, CA 90065

The Epiphyllum Society of America has been designated as the International Cultivar Registration Authority (ICRA) by the Royal Horticultural Society. Since the 1940's, the ESA has maintained a list of cultivars which evolved into, *The Registry of Hybrids and Species* the most comprehensive list of names and descriptions available.

All submitted forms will be reviewed by the ESA Registrar and the ESA Registration Committee before they are published. You may be contacted if we need to clarify any information provided on the registration form. You may also be required to provide a different name if it is determined that your submitted name is in conflict with any of the ESA rules and guidelines. Acceptance of all names is subject to review by the Registration Committee. Judgement shall be based on majority opinion as to the acceptance of the name. Any names rejected can be appealed. Submit reason for appeal to the Registration Committee Chair. Review shall be based on interpretation of the rules and not the rule itself.

Registration Committee Members:

International Registrar: R.W. Kohlschreiber – kohlpedro@gmail.com

Geneva Coats – genevacoads@aol.com,

Robert Kuettle – rkuettle@icloud.com,

Jerry Moreau – jerrysdca@cox.net,

Jim Nones –jjan21@hotmail.com

If you have any questions or need help with the registration form or are unsure about any of the guidelines, please contact one of the committee members and we will be happy to help.

REGISTRATION CHECKLIST

✓ **Completed Form**

✓ **Photographs**

✓ **Fee**

The right to use any proposed cultivar name may also be subject to copyright and/or trademark rights held by third persons. While the registrar may reject any proposed cultivar name on the grounds that the proposed cultivar name may possibly violate copyright and/or trademark rights held by third persons, the acceptance of a proposed cultivar name by the registrar does not constitute a determination that such copyright and/or trademark rights of third persons have not been violated and the registrant hereby agrees, to indemnify and hold The Epiphyllum Society of America, its Regions, employees, officers, directors and its successors and assigns harmless from any and all claims of copyright and/or trademark infringement, including payment of court costs, expenses and reasonable attorney's fees.

Further, the registrant acknowledges that by submitting a photograph of the cultivar being registered as required by the registration rules of The Epiphyllum Society of America, that the undersigned hereby grants The Epiphyllum Society of America the right to reprint or republish such photograph in the online photo database maintained by the The Epiphyllum Society of America; in the bulletin produced by the The Epiphyllum Society of America; to publish such photograph on any website maintained by or on behalf of the The Epiphyllum Society of America; and to publish such photograph in any other publication published by The Epiphyllum Society of America in the ordinary course of its educational and scientific activities. The registrant represents and warrants that he is the owner of all copyright rights with respect to the photograph submitted to The Epiphyllum Society of America other than those rights otherwise granted to the The Epiphyllum Society of America herein or by law. The undersigned shall retain ownership of all individual copyright rights in the photograph covered by this agreement except for those rights granted to The Epiphyllum Society of America herein or by law. The term "photograph," as used herein, shall include any and all still photography in any format, as well as videotape, video disc any other mechanical means of recording and reproducing images.

The registrant has entered into this agreement in order to assist educational, scientific, and charitable goals and hereby waives any right to compensation for such uses by reason of the foregoing authorizations, and the registrant and his successors or assigns hereby hold the The Epiphyllum Society of America its Regions, employees, officers, directors and its successors and assigns harmless from and against any claim for injury or compensation resulting from the activities authorized by this agreement.

Please be advised that from time to time computer and human errors may occur. The Registration Committee reserves the right to review all pre-registered and registered names prior to publication of the yearly addendum. Should an error be found which would be in conflict with the above rules, the hybridizer would be informed and asked to make a name change prior to publication. Any errors discovered after publication will be corrected and published in subsequent addenda.

It is the responsibility of the hybridizer - not the The Epiphyllum Society of America Registrar, the The Epiphyllum Society of America Registration Committee, or The Epiphyllum Society of America - to check for cultivar names which might conflict with trade names, trademarks, service names, and patented names.

Calendar of Events

August 2017

ESA BOARD MEETING Tue, Aug 29, 7:00 pm

September 2017

ESA GENERAL MEETING Tue, Sep 5, 7:00 pm

Program: Annual Silent Auction & Member's Pot Luck Social

Refreshments: Please bring a salad, a main dish, or dessert. Guests are welcome.

Location: Arboretum of LA County, Ayres Hall.

ESA BOARD MEETING Tue, Sep 26, 7:00 pm

October 2017

ESA GENERAL MEETING Tue, Oct 3, 7:30 pm

Program: San Diego's Don Crane award winning photography showcased the 2017 ESA Flower Show winning flowers and entries.

Refreshments: Members with last name starting with N thru Q the October meeting is your turn to bring snacks, help serve and clean up.

Location: Arboretum of LA County, Bamboo Room.

ESA BOARD MEETING Tue, Oct 24, 7:00 pm

November 2017

ESA GENERAL MEETING Tue, Nov 7, 7:30 pm

Program: Making The Cut: Hybridiser and ESA President Robert Kuettle explains his process of selection and elimination to what's in and out to his 450 hybrid flowers.

Refreshments: Members with last name starting with R thru Sa the November meeting is your turn to bring snacks, help serve and clean up.

Location: Arboretum of LA County, Bamboo Room.

ESA BOARD MEETING Tue, Nov 28, 7:00 pm

December 2017

ESA Holiday Dinner Sun, Dec 10

Program: ESA Annual Holiday and Award Celebration

Location: CoCo's Bakery Restaurant, 1150 W. Colorado Blvd., Arcadia, CA 91007

Refreshments Schedule

To find when it is your turn to bring refreshments for an ESA meeting, look for your last name initial in the column to the left. The meeting date to the right is when you have the privilege of providing food, serving and cleaning up. Please, note that name listing is often completely revised for each Bulletin.

LAST INITIAL..... MEETING DATE
Potluck Tue., Sep. 5, 2017
N-Q Tue., Oct. 3, 2017
R-Sa Tue., Nov. 7, 2017
No General Meetings in Dec 2017, Jan 2018

Sc-W Tue, Feb 6, 2018
Be-C Tue, Mar 6 2018
D-Ha Tue, Apr 3, 2018
He-Ku Tue, May 1, 2018
L-Mi Tue, June 5, 2018